CANADIAN MOVING PICTURE
Digest

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FRIDOLIN ON BROADWAY

EVER SINCE Fridolin announced that he would take his play and players to Broadway, we have been cheering for Ti-Coq (The Li'l Rooster), hoping that its freshness and its charm would win over the sophisticated Broadway first-nighters, the critics, and that Ti-Coq might have a long Broadway run. Regretfully, I must announce that it played only three days.

When Ti-Coq came to the Royal Alexandra Theatre, Toronto, recently, and I had an opportunity to see this play, I told manager Ernie Rawley that I was dubious of its success on Broadway because it was more of a miniature than a large painting. It was constructed by Fridolin for Fridolin, with excellent quality in its story-material, a freshness in its idea, with adequate and quaint staging, fine direction, and a good cast.

To Fridolin's style and mannerisms I take no exception, since he is a fine artist, an individualist, and as such he must have distinguishing features which are natural to him, and which may or may not appear forced or alien to those who would be unfamiliar with his style.

But this is not enough for success on Broadway, which has never had any patience with monologists, save those who made them laugh in the good old days of Palace vaudeville. Broadway is said to have the "easiest audiences in the world," but if this be true, why is there only one successful play which remains on Broadway to ten which stay for a week or two, and silently fold up their props for storage?

Under the glitter of a soft Broadway, there is the glassy stare, and a philosophy of "Hello sucker." Certainly it is not always quality which captivates, and you are not always "the sucker," for a caption, "The Biggest Thing on Broadway," can secure a million suckers. But whatever it is, there must be a sweep of canvas, something big, scintillating, flashy in an idea, more and perhaps bigger swear words than we have ever heard before in a play, or read in any book, sweeter poetry than we have ever heard, clever and brittle satire, startling and shocking climaxes, lilting songs, descriptive dancing, star-value names; always something big for a Broadway success, even if it's only Big Hokum.

Fridolin's Ti-Coq is in no way hokum, for it has an air of sincerity. But it is in no way big, although Fridolin has an idea which is big enough for his story of an illegitimate son of an unknown father, whose driving ambition is to marry, and to have a legitimate son of his own, to have a wife and a family which is typical of all families.

What Ti-Coq desires is to belong to someone, to many people, not only through emotional attachments, but through a license secured from the State, and to belong with the blessings of the Church. Only through such adventure does Ti-Coq feel that he can develop a sense of security, and counteract the feeling which he has within himself, that he is unrelated to the family-life-axis around which revolves our civilization and our happiness.

With Ti-Coq this idea is not only a desire, not only a longing, but an all-absorbing obsession.

Ti-Coq is a character which the Church accepts, despite his cocksureness, his impertinent and irreverent remarks. The Church can afford to be tolerant, considering that he grew up without the love of his own mother, and the protective care of his father, for when the final test comes, Ti-Coq listens to the logical and persuasive voice of his padre, and he refrains from breaking up the family-life of another man, realizing that he is not going to obtain in this manner the family-life towards which he has directed his own life.

The first act of Ti-Coq, with its finely-drawn characters, its typical Quebec environment, the home-life atmosphere and its humor, is episodic but abundant in quaintness and charm. It is in the dramatic development of the plot which now cannot depend on its story-pictures, but which must maintain a continued flow of speech and action, that Ti-Coq has failed to realize that this is no longer a one-man show, but a drama which requires not the miniature settings and episodes which are so delightful in Act I, but a bigness and a sweep in its handling, bringing into importance the other characters involved.

I feel certain that Fridolin can reach such an objective. He has the imagination, the feel of the theatre, necessary to take his second act of Ti-Coq and build upon the material he has for a powerful dramatic finale.

Fridolin need not be concerned about the closing of his play on Broadway, for he did not come to Broadway walking the railroad tracks. He came riding upon the air of success, on a magic carpet, encouraged by an adoring public which has, for many years, rewarded his artistry with applause and many, many thousands of dollars.

In reading the various N.Y. critics' reviews, I could not help remembering the critics of plays which we had in my generation. This Group of Yesterday had a disposition to be generous, to pad their rapier-thrusts so that the victim, although wounded, might survive. There was no blade dipped in poison where there was some merit.

I remember Walker Whiteside coming to Broadway with his production of Hamlet, after having toured the U.S., which tour was referred to as barnstorming. His costumes were well-worn, his scenery was tattered. Broadway had previously had some spectacular productions of this play, with well-known stars.

Whiteside was so filled with fear and so nervous that he had not eaten for days prior to the opening of the show,

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Views and Reviews

JACKIE ROSS

SEPTEMBER AFFAIR (Paramount) with Joseph Cotten and Joan Fontaine.

It appears that at last someone has taken cognizance of the oft-repeated advice to movie-makers that there is very little in today's output of films to appeal to the audience over forty who, consequently, are staying home from the movies in droves. With September Affair, Paramount has entered what may easily become a production race to entice the middle-aged. For September Affair deals with exactly what it implies—an amatory relationship between a man and a woman considerably removed from their teens.

With a plot and characters reminiscent of that excellent British film, Brief Encounter, September Affair is a much more surface treatment of the question of marital infidelity. Also, the element of coincidence is infinitely more important. The American protagonists do not simply drift into the Primrose Path; they are catapulted into a Florentine villa by a plane crash. Before this event, neither Cotten (a respectable tycoon) nor Miss Fontaine (a concert pianist) would have considered such unbecoming conduct. However, when a plane, on which they met and fell in love (during a stopover at Capri) crashes and their names are published among the missing, the temptation to carry on the dalliance with no one any the wiser proves too much. Unfortunately (or fortunately) the prospect of living without an ample supply of Yankee dollars for the tycoon, and of abandoning a brilliant career for the pianist, also proves unappetizing and it is because of the attempt to enjoy the best of both worlds as it were that the liaison is discovered. From then on, anyone remotely aware of the Johnston office code can guess what the outcome will be.

Inasmuch as it is charmingly done against yards of magnificent footage of the Italian countryside, September Affair proves to be an attractively romantic piece of entertainment. However, whether the middle-aged, middle-class audience will achieve a sense of identification with these two inhabitants of the haute monde remains, in the eyes of this reviewer, a moot point.

LIGHTS OUT (Empire-Universal) with Arthur Kennedy.

When Director Mark Robson terminated his association with Producer Stanley Kramer, he seems to have carried away with him a whole way of life, or, more exactly, a way of producing movies. Lights Out is an attempt to do for the blinded war veteran what The Men did for paraplegics. With subject matter, plot and characters so similar, comparison between these two films is almost inevitable. However, that kind of comparison does appear to be dilettantish from the trade point of view. The fact of the matter is that Lights Out, considered alone on its merits, is an expertly done and moving film. However, it may be that there are lessons to be learned in exhibiting this new film to the public from the experience of The Men. One of these lessons, it seems to me, has to do with the fact that these films deal, fundamentally, with human beings and their problems. If more emphasis were laid by the advertising on this fact than on the fact

(Continued on Page 13)

TRADE HEADLINES

Max E. Youngstein, National Director of Advertising, Publicity and Exploitation for Paramount Pictures, and Vice President of Paramount Film Distributing Corporation, resigned both posts effective Feb. 28. It is rumored that he will join Messrs. Krim and Benjamin as Vice President and National Director of Advertising with United Artists.

●

Jerome Pickman has been appointed acting National Director of Advertising, Publicity and Exploitation succeeding Youngstein at Paramount.

●

The Most Rev. Alexandre Vachon, Archbishop of the Roman Catholic Church, Ottawa, proposes bill prohibiting juveniles under 16 attending motion picture theatres.

●

U.S. State Department requested to ask Russia to return MGM's The Crowd Roars, now being released in Russia under title The Eighth Round.

●

Major companies placing considerable stress on importance of short subjects as box-office builders and not as fillers.

●

At War With Army in third week at Paramount, Broadway. Personal appearance of Martin-Lewis last Saturday gave theatre biggest business since boom days of World War II.

●

Howard Hughes, RKO Managing Director of Production, gets Board approval for 1951-52 schedule 24 A pictures 15 exploitations.

●

60 percent video sets concentrated in nine big U.S. cities—New York, Chicago, Los Angeles, Philadelphia, Boston, Detroit, St. Louis, Washington.

●

Italy has 10,000 movie theatres of various types. Motion picture attendance doubled since 1950 the figure of 1945 — 14 film studios — 43 sound stages.

●

Benjamin and Krim given provisional U.A. control — likely to take over completely in two weeks.

●

Academy has 490 features eligible for Oscars with 92 credited as of foreign origin.

●

Robert and Everett Haggiag, Italian producers and distributors have purchased the controlling interest of the Scalera Studio in Rome. Everett Haggiag as president and administrator of Scalera's producing and distributing world-wide interests.

●

Ken Murray's CBS-TV show will highlight Variety's Annual Convention May 9-12 Bellevue—Stratford Hotel—Philadelphia.

RAY PRESENTS

I RETURNED from Montreal where I spent Wednesday and Thursday of last week. Whoever thought up the two days of weather which we had certainly must have read Dante's *Inferno*, with fifteen below zero, rain and snow, each in turn on the hour, testing out our ability to take it. Offices were depleted due to colds and influenza. At United Amusement George Destounis was away ill with flu; at Consolidated Willie Elman went home with a temperature of 103, Phil Maurice was away with a cold, as were Percy Hirsch, Tom Cleary and several of the office staff. Alex Adilman and Mrs. Adilman were still in Montreal, their trip south being delayed through illness. Very few offices escaped the flu, and the "dirty weather" was no help.

Bill Lester of United Amusement appeared to be oblivious to the fifteen below zero weather, and Molly Foreman of the Alliance Montreal office and I drove out to have a leisurely lunch with Bill, which gave us an opportunity to talk over theatres—new and old—television and pictures, which show people always find of interest.

How did I escape the cold? I did not. At present, and this is Sunday, in between blowing my nose and coughing frequently, I am propped up in bed writing this week's copy for The Digest. I can tell you, I am not enjoying my indisposition. To think that some germ, so small one cannot even see it under a microscope, has made an invasion, giving me a backache, a headache, a flowing nose, a cough, and stretched me out in bed!

I could grind it with relish under my heel, I could destroy with pleasure its power to multiply itself. I do not mind the discomfort, but to be incapacitated, frustrated, prevented from doing what I had planned to do, there is the irritating rub. A plague on all plagues and epidemics; may they wither before they are born, and if ever there is a new plan of creation, may they be absolutely forgotten, and no provision made for their birth.

AT 6:00 a.m. Sunday, I was awakened by a chorus of robins, singing away as if the sky were blue, and the leaves were beginning to shape into buds on the trees. At first I thought I was dreaming, then I remembered how ill I felt the previous night when I had gone to bed, and then I wondered if this was a heavenly choir, and if I was dead. A spell of coughing and sneezing soon assured me that I was alive, for nowhere had I ever read of sneezing and coughing in the Kingdom of Heaven. Not for one second in that brief moment did it occur to me that I might be in a more lowly sphere.

I got out of bed and looked for the robins, but while I could still hear them singing, I could not see them, and I thought, whatever are they singing about? The sky was dark, the wind coming through my opened window was cold, snow was everywhere. What did these robins know that I did not know? Perhaps that Spring is just around the corner. Perhaps, this being Sunday, the robins were praying, they were singing their first mass.

Then I heard them no more, nor did they sing again all day.

I asked Mary, my housekeeper, if she had heard the robins, and she said, "Yes, they were outside my bedroom window." In this world of confusion today, one must make certain that what one sees is there, and what one hears is real, as for example:

ONE DAY I will tell you of an interview which I had with an eminent jurist who in exasperation said to me, "We will proceed with this matter and confine ourselves to one-syllable words," to which I replied: "Such as, if as and when?" Imagine, he would take the striped trousers and frock coat of our English language, and abbreviate these into B.V.D.'s.

But now for the mundane order of things, this industry being Variety's sweetheart, and February 14th being St. Valentine's Day, Variety sends our industry its heart-fund, to have and to hold.

The Canadian Picture Pioneers had a meeting of its Board Members last Tuesday, at the King Edward Hotel. In attendance were Oscar Hanson, Walter Kennedy, Maurice Doyle, Curly Posen, Clare Appel, Archie Laurie, Charles Mavety, Jack Arthur, Ray Lewis and Miss Wells, Assistant Secretary. Preparations are in progress for the Annual Meeting in May.

I AM in receipt of a letter from Al Perkins, manager of the Roxy and Capitol Theatres, Midland, Ontario. "Dear Miss Lewis: To promote good will as well as box-office for my theatre, I have inaugurated a 'Baby-Sitter Service' which is catching on and showing results. The attached clipping, as taken from the Midland Free Press Herald, will give you some idea of its potentialities. It is possible that a service of this kind, while different, could be utilized by other theatres and to their advantage."

The clipping in the Midland Free Press reports on an interview with Al Perkins, who advised that patrons who wish to see a show may phone the theatre, which will give the name and telephone number of a "screened baby-sitter applicant" to which the caller may phone.

RKO's suit against Eagle-Lion Classics which seeks to stop the use of the title My Brother, The Outlaw, because of an alleged infringement of title rights, which Howard Hughes' The Outlaw holds, disclosed that The Outlaw has to date grossed $4,800,000 in film rentals with 1,300 unplayed bookings still to be played off on this picture. RKO last July bought The Outlaw outright from Howard Hughes, and is reported to have spent over $500,000 advertising the picture. Since December 1949, RKO played The Outlaw in 6,900 theatres. During 1946-47 U.A. released The Outlaw and grossed over $3,000,000. The Outlaw cost $1,382,000 to produce.

The J. Arthur Rank Organization and Eagle-Lion Classics have, by mutual agreement, terminated their joint releasing contract. Pictures already delivered will be distributed by both companies under existing agreements. J. Arthur Rank is discontinuing use of the ELC name for overseas distribution.

The world premiere "Of Men and Music" with an introductory commentary by Deems Taylor, took place last Tuesday at the Park Avenue Theatre, New York. Produced by World Film Artists for 20th Century-Fox, "Of Men and Music" is reported to be the first American-produced concert film of feature length. Artur Rubinstein, Jascha Heifetz, Jan Peerce, Nadine Conner and Dimitri Mitropoulos are starred in this film.

Toronto and District

BILL PRESS

THE resignation has taken place of Walter Helm as manager of the Biltmore Theatre at Kitchener, of which he had been in charge since its opening some months ago. Walter intimated that he was planning to go into another business field.

He has been one of the better known managers in Western Ontario for many years, having been with Premier Operating Corp. for 23 years before joining the Biltmore organization. He was manager of the Avon and Classic Theatres at Stratford for some time.

* * *

Marmora, Ont., population 1,200, has its first theatre in the opening of the Plaza which was erected by A. J. and Robert Maynes, who will operate the new house. Reports say it is a very attractive theatre.

* * *

Dan Krendel of Famous Players head office in Toronto, was initiated into the Masonic Lodge on Tuesday, February 13, which night was dedicated to the Motion Picture Industry. All member masons were in attendance, and they included Morris Stein who introduced each member, Jack Arthur, Marc Hirsch, Bill Summerville Jr., Reuben Bolstad, Al Troyer, Abe Fox, and Lou Davidson.

* * *

There was no mention of any prospective revision of the amusement tax in Ontario in the Speech from the Throne at the opening of the 1951 Provincial Legislature. Suggestions were made some months ago for changes in certain tax brackets in order to effect even-price admissions.

* * *

To avoid the confusion of last year with respect to the summer time, the Canadian Railways Association has notified the municipalities that train schedules would be changed April 29 and Sept. 30 which would be the expected dates for the start and finish of Daylight Saving Time in 1951.

Last year, a number of Ontario cities and towns were at variance in the observance of daylight saving and plenty of inconvenience resulted.

* * *

The city architect's department at Hamilton has issued a building permit to Lorenzo Nardella, 12 Barton Street West, for the erection of a theatre on the South side of King Street East, the cost of construction being estimated at $40,000.

The theatre, plans for which call for a gallery, will seat 660, the building dimensions being 46 feet frontage and 85 feet in depth. Nardella previously sought a permit for a theatre in another Hamilton location but the problem of a parking lot caused a change in plans.

* * *

Rhonda Fleming will be in Toronto for a personal appearance at Shea's Theatre on Friday March 2nd in connection with her new RKO picture Cry Danger. Manager Len Bishop (the lucky man) anticipates good business.

Mayor Hiram E. McCallum of Toronto receives a complimentary copy of TORONTO: BOOM TOWN, a lively short film on Toronto's recent industrial expansion, from Mr. Harvey Hornick, General Sales Manager of COLUMBIA PICTURES, distributors of the NATIONAL FILM BOARD'S CANADA CARRIES ON Series. TORONTO: BOOM TOWN, which highlights the new subway, the Toronto Stock Exchange, new industries and night-life of Toronto, was released at the Imperial Theatre on February 15th.

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WILL McLAUGHLIN ..... Ottawa, Ont.
BILL PRESS ..... Toronto, Ont.

MPAA Enters Film Festival

Member companies of the Motion Picture Association of America will enter ten outstanding feature pictures in the International Film Festival to be held February 15 to March 5 at Punta del Este, Uruguay, it has been announced by John G. McCarthy, MPAA vice president in charge of International Affairs.

Entries include Valentino (Columbia); Intruder in the Dust (MGM); Sunset Boulevard (Paramount); Sands of Iwo Jima (Republic); Our Very Own (Samuel Goldwyn-RKO); Treasure Island (Walt Disney-RKO); Halls of Montezuma (20th Century-Fox); Cyrano de Bergerac (Stanley Kramer-United Artists); Harvey (Universal); and Breaking Point (Warner Bros.).

Among the films that will vie for Festival honors in the short subjects and special categories are: Beaver Valley (Walt Disney-RKO); Trading Post (RKO Pathe); Of Men and Music (20th Century - Fox - United World); Gerald McBoing Boing (United Productions-Columbia); and Universal's Thundering Rails and Fun at the Zoo.

Bette Davis To Music Hall

Payment on Demand will represent Bette Davis' sixth appearance on the New York Radio City Music Hall screen. She made her first film triumph in Of Human Bondage, followed by The Petrified Forest, Dark Victory, All This, And Heaven Too, The Little Foxes.

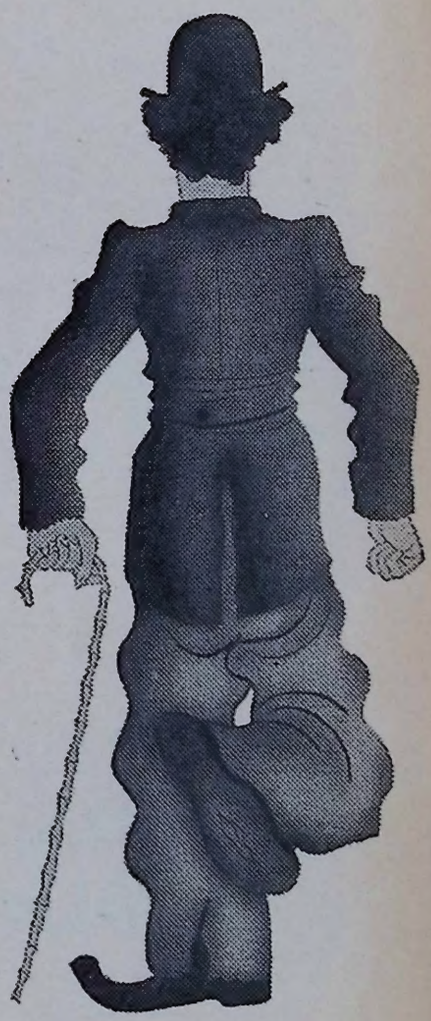
Payment on Demand is scheduled for its world premiere at the Radio City Music Hall following the current run of September Affair. It is a Skirball-Manning presentation distributed by RKO Radio.

The one...and only

CHARLIE CHAPLIN

IN

CITY LIGHTS



written, directed and produced by CHARLES CHAPLIN

The Boxoffice Tells The Story

TOWNE, Toronto
45 Days—Tremendous Gross—Record Run!

ELGIN, Ottawa
30 Days—Tremendous Gross—Record Run!

ODEON, Winnipeg
15 Days — Record Breaking Engagement — Moved Over to RIALTO for Another 6-Day First Run!

BROADWAY, Saskatoon
6 Days — Outstanding Gross — Record Run!

PLAZA & FRASER, Vancouver
First Week Outgrossed World Premiere of Mrs. Mike! Played 10 Days in 2 Theatres!

PARK, Sudbury
12 Days — Long Run — Lovely Business!

ODEON, Victoria
6 Sensational Days!

In Big Cities and Small Towns, the Story Is The Same—

Long Runs and Fantastic Grosses!

Arrange* EXTENDED DATES *Through

VANCOUVER
CALGARY
WINNIPEG

UA

TORONTO
MONTREAL
SAINT JOHN

Who Says—

'BUSINESS IS OFF'?

Here Is The *HOTTEST*

MR. EXHIBITOR,

At War Wit

Has Played The Following Situations To BOXOFFICE RETURNS Greater Than THE PALEFACE and Many Other Great Pictures:

IF WE DIDN'T HAVE THE PROOF, WE WOULDN'T BELIEVE IT OURSELVES

PARAMOUNT

When You Have What The Public Wants—

THERE IS NO COMPETITION!

***MONEYMAKER* In Years!**

Just Listen To This:

h The Army

In the first week broke the non-holiday record established 4 years ago by "Blue Skies"—**NEW YORK**

Tremendous gross—**BUFFALO**

Top business of years—**GREEN BAY, WIS.**

Tremendous gross—**NEW ORLEANS**

First four days BETTER than most top weeks—**MANCHESTER, N.H.**

One of the biggest grosses in years—**IMPERIAL, TORONTO**

PARAMOUNT

Eddie Cantor Talent Troupe At Variety Village

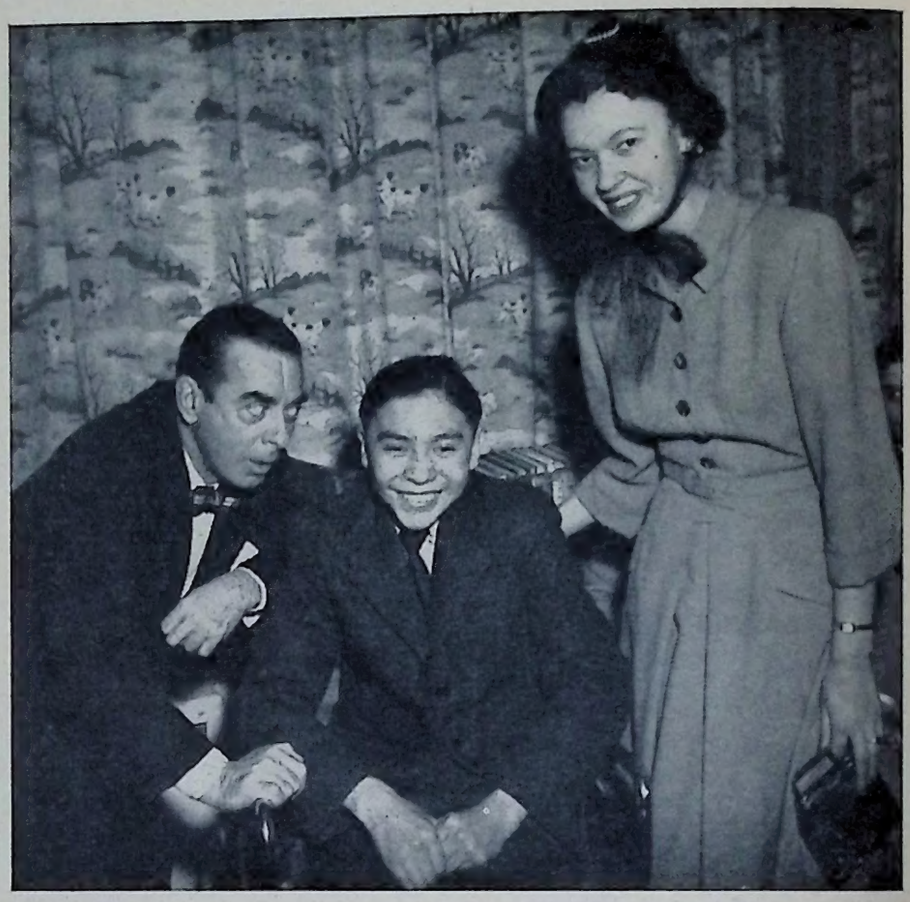
Eddie Cantor, through the auspices of B'nai B'rith, paid a visit to Variety Village last Sunday afternoon while he auditioned a varied array of talent, looking for five winners to appear with him on the stage of Massey Hall the following night. From this group, he revealed that one contestant would be chosen to appear with the comedian on a special television show on April 1st.

Mr. Cantor told the boys of the Village and their guests that this was only the first in a series of such auditions which he hoped to hold in cities across the continent, with the next one being scheduled for Miami on February 25th. "New talent should be found and developed," he said, mentioning a few of his earlier discoveries including Deanna Durbin, Burns and Allen, and Toronto's own Bobby Breen.

"This is my first appearance in Toronto this week," he quipped, rolling his eyes in that familiar manner, then he posed with the boys for photographers, and settled back to give his attention to the young hopefuls on stage.

Two hours and eighteen acts later he was faced with the difficult task of choosing five winners from some excellent talent of professional calibre. His one comment: "The girls certainly outshone the men," was later borne out when the winners were announced. They were Joan Fairfax, Evelyn Gould, Evelyn Pasen, Doris Swan and Terry Young.

The next evening at Massey Hall, the audience selected Evelyn Gould as their choice to appear on Cantor's TV show.



Digest Assistant Editor Mildred Stein looks on as comedian Eddie Cantor clowns with Clark Elliott of Variety Village. The time was Sunday afternoon, February 11th, when Mr. Banjo Eyes came out to the Village to audition 18 young hopefuls looking for a place on the Cantor TV show on April 1st.

Regina Prices Up

Capitol, Metropolitan, Rex and Grand—the four Famous Players houses in Regina—have boosted adult admission prices five cents. Evening prices at the Capitol and Metropolitan are 60 cents and at the other two 55 cents. Children's prices are unchanged.

The four, and Regina's two independents, the Broadway and Roxy, have discontinued "bargain" prices previously in effect from 1 to 2 p.m. Afternoon adult prices are 40 cents at the Capitol and Metropolitan, 35 cents at the Rex, Grand and Broadway, and 25 cents at the Roxy.

The Roxy has also increased its children's matinee price from 12 to 15 cents and children's evening prices from 17 to 20 cents. Adult evening prices of 50 cents at the Broadway and 40 cents at the Roxy were unchanged.

At Saskatoon, it was reported, Odeon and Famous Players theatres were not considering price boosts. Adult admissions in most Saskatoon theatres went up five cents about a year ago.

KRIM-BENJAMIN TO TAKE OVER CONTROL OF UNITED ARTISTS

Control of United Artists will pass into the hands of Arthur B. Krim and Robert S. Benjamin within the next few weeks after remaining formalities have been cleared up. Announcement was made in Hollywood on February 7th that Mary Pickford and Charles Chaplin, co-owners of the company, had signed a memorandum of agreement, or contract, now in the hands of Chaplin's legal counsel pending finalization of the deal.

In New York, Paul V. McNutt, chairman of UA's board, issued a statement to the effect that there were to be "arrangements for the refinancing of United Artists," details of which were to be forthcoming in a few days.

When the deal is completed, Krim will assume the presidency of UA with the possibility of Benjamin being named vice-president. The former was president of Eagle-Lion from 1946 to 1949, while the latter has for some time been president of the J. Arthur Rank Organization.

There are still no definite details regarding the terms of the Krim-Benjamin deal, but it is rumored that it involves a minimum of 50 per cent of the UA stock via options, with provisions being made for the purchase of the remaining 50 per cent in 1954, conditional on an in-the-black operation for a specific period of time.

Perkins Electric VP To Europe

Mr. L. M. Bleackley, vice-president and general manager of Perkins Electric Company Limited, of Montreal, boarded a BOAC Strato-Liner recently bound for Europe, on company matters. It is expected that he will visit England, Holland, France, and Italy.

Two Eagle Lion releases, So Long At The Fair, and The Blue Lamp were selected by the New York Daily News in their list of the six films providing the best "motion picture entertainment" for the month of January.

According to the News critic, So Long at the Fair is "one of those intriguing films for which the discriminating mystery fan is ever on the lookout."

A GREAT ROAD SHOW PRODUCTION
AT POPULAR PRICES!
"A MUST FOR EVERYBODY"
New Orleans Item
"UNPARALLELED ACHIEVEMENT"
Harvard Crimson
CHARLES K. FELDMAN presents
ORSON WELLES
in A MERCURY PRODUCTION
MACBETH
by WILLIAM SHAKESPEARE
INTRODUCING JEANETTE NOLAN WITH DAN O'HERLIHY · RODDY McDOWALL · EDGAR BARRIER · ALAN NAPIER
Musical Score by JACQUES IBERT · Conducted by EFREM KURTZ
Associate Producer — RICHARD WILSON
Produced and Directed by ORSON WELLES
A REPUBLIC PICTURE

Another Hit From

Empire - Universal *Films Ltd.*

Fridolin On Broadway

(Continued from Page 1)

and when the show was over, despite repeated curtain calls, he had to be assisted to his dressing-room and to his hotel, where some friends remained with him until the morning-editions came out, and proclaimed his Hamlet great!

The critics explained that they took into consideration all the defects and the poverty of his production, but that Whiteside had arisen from such squalor as the Prince of Denmark, with a brilliant career before him. This was enough to fill the theatre for weeks, and Walker Whiteside became an established name among the stage-stars.

Several years later, when he arrived on Broadway again with Hamlet, well-staged and dressed in royal splendour, the critics this time really made him ill, for they said his Hamlet was far richer in its former poverty, and more ragged in its present riches.

The critics complained that he had taken advantage of their leniency in considering his defects, and had exaggerated rather than overcome them.

Had Fridolin opened Ti-Coq in Europe, let us say in Paris, London or Rome, I believe he would have achieved a notable success, for Ti-Coq, with its French-Canadian English, and decidedly European family background, would have found a more natural appreciation from its patrons and the critics. I feel certain that some of the brilliance and satire of the lines in Ti-Coq were lost in its first night Broadway showing because it is necessary to train the ear to catch the words with the French-Canadian accent. Success can have a deteriorating influence, and our recently-acquired smart-aleck expression, "Flattery will get you nowhere," might be applied to our advantage, if we interpret it to indicate that it has a sterile effect on our creative powers.

What the New York critics said about Fridolin and Ti-Coq may be just what Fridolin needs to stimulate him into accepting their criticisms as a challenge, and in inducing him to retire long enough from counting box-offices bulging with coinage, to writing his ideas for bigger playing time than he has in the past found within his scope and interest. Fridolin is a unique personality, and an artist of creative and varied ability.

The fact that Ti-Coq happens to be the first Canadian play, star and company to get a Broadway showing, is only interesting from the standpoint of "Firsts" in a chronicle of events. Fridolin and Ti-Coq were presented by the Shuberts, at the Broadhurst Theatre, 44th Street, New York, on Thursday, February 8th. We, as Canadians, need not feel deflated, for our

(Continued on Page 11)

THIS IS THE BOX-OFFICE SPEAKING

. . . And Basil Radford, for Sir Michael Balcon, producer, and the cast of TIGHT LITTLE ISLAND, is making an appropriate reply. In every type of territory and situation across Canada, this comedy is a top grosser. This is aside from its repeated appearances on the 1950 best-picture selections. On its 118th engagement in Canada, the theatre-owner who played it reported quote any exhibitor who can't make a profit on this picture is in the wrong business unquote.

The J. Arthur Rank Organization Presents **TIGHT LITTLE ISLAND**, (Comedy Classic), based on the best-seller, "Whiskey Galore," with a wonderful cast of characters including Basil Radford, Joan Greenwood, Gordon Jackson and numerous Scots. An Ealing Film Produced by Sir Michael Balcon. Directed by Sandy MacKendrick. An Eagle-Lion Release.

BOOK IT NOW FROM EAGLE-LION

Pioneer Films Increase Personnel And Offices Across Canada

Pioneer Films was organized by Oscar R. Hanson a few years ago, but it has recently come to the attention of the trade with the release of two outstanding pictures Odette, and The Happiest Days of Your Life, and a widening of its organization through an increased sales force and the opening of branch offices across Canada.

OSCAR HANSON, president and general manager of Pioneer Films Limited, is a motion picture pioneer having held a number of the most important posts in the industry His Canadian film career started as general manager of Canadian educational films in association with E. W. Hammond. He was then appointed general sales manager of Tiffany's productions with headquarters in New York. Later, he returned to Canada to form Empire films in association with N. L. Nathanson. He was responsible for the formation of Empire-Universal Films of which company he was a president. He also formed and was president of Hanson's Theatres, Sovereign Films, Associated Theatres and other affiliated companies. After operating Empire-Universal organization for a number of years, he resigned to set up his own organization which now includes Pioneer Films Ltd., distributors of British Lion product, Sterling Films Limited with exclusive Canadian Foto-Nite franchise. Mr. Hanson is also producer's representative in Canada for Monogram Pictures and British Lion product. He has always been an enthusiastic booster of British films and has done much in the promotion of these productions throughout Canada.

* * *

GEORGE OULLAHAN, assistant general manager of Pioneer Films Ltd., entered business in 1927 with the Ontario Board of Motion Picture Censors. Shortly afterward, he joined Universal Films and when the Empire-Universal organization came into being, he was placed in charge of publicity and advertising. With the Empire-Universal organization, he was appointed branch manager of Sovereign Films and also helped to organize Foto-Nite when it was first introduced to Canada. When Oscar Hanson set up his new Canadian organization, George Oullahan went with him and was appointed general manager of the Hanson 16 mm. company for Canada. Next, he took over the management of the Foto-Nite organization for Eastern Canada and was appointed assistant general manager for the Foto-Nite Companies. Mr. Oullahan helped organize the Microfilm-Microstat Company, and served in the capacity of general manager for this concern. He has been with Pioneer Films Ltd. since its inception and, in addition to being assistant general manager, is also a director of Oscar Hanson's Canadian organization.

OSCAR R. HANSON

HARVEY KATHRON, newly appointed Canadian sales manager for Pioneer Films Ltd., has had considerable experience in the motion picture field. He joined the sales staff of 20th Century-Fox after service with the Grenadier Guards in the 2nd World War. He subsequently has been on the sales staff of Eagle-Lion films, Selznick and International Film Distributors working out of Toronto. His new appointment will give him supervision over all British Lion sales throughout Canada.

* * *

JOE ARCHER, in charge of the Vancouver division of Pioneer Films Ltd., has a long record in the motion picture industry dating back to First National Pictures with whom he served as manager in Calgary and Vancouver. Mr. Archer was also connected with Famous Players Lasky Corporation and Paramount Film Services and was with First National when this company consolidated with Warners. He also served as booker with Famous Players but returned to film distribution when the Empire-Universal organization was set up in Canada. He has had a considerable amount of experience behind him, Mr. Archer brings a wealth of knowledge to Pioneer Films Ltd., on the West Coast.

* * *

PHILLIP RENAUD, in association with Miss Jackie Dussault, will operate the Quebec and Maritimes division for Pioneer Films Ltd. Phillip Renaud operated a special theatre service for a number of years and became acquainted with most of the exhibitors throughout the Province of Quebec. Laterally, he was connected with the promotion and publicity department of the Knights of Columbus organization and is also an organization representative for Sterling Films in the Province of Quebec. In his connection with Pioneer Films Ltd., he will be responsible for sales in Eastern Canada.

* * *

MISS JACKIE DUSSAULT, has been appointed office manager of the Quebec and Maritimes film division for Pioneer Films Ltd. She comes to Pioneer Films Ltd., from the advertising business where she served for a number of years. Miss Dussault has travelled extensively and has a reputation as a linguist speaking four languages fluently.

To Mr. Hanson, the Digest extends the very best wishes for the success of his company, and welcomes a new addition to the family of Independent Distributors operating in Canada.

TV Theatre Guide

Something new in the way of TV programs designed to build up box-office attendance is set to make its bow in late March or early April.

A six times per week 15 minute program to inform the viewer of the films playing at his local theatres and also to tell him something about them, is being packaged by The Demby Company in New York. It will be titled What's Playing.

Virtually all major and independent companies have promised to provide two to four minute clips from new product, and it is also planned to use stars for personal appearances on the show. As it looks now, plugs for both pictures and theatres would be gratis, with returns for the program coming from advertising sponsors and merchandising tie-ins.

* * *

Bernard Cavanagh is handling the assistant manager's duties at the Met theatre, Regina. House manager is Hilliard Gunn.

FOR SALE

THEATRE CHAIRS

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate Delivery.

Our British "Luxury" theatre chairs now available

10,000 yards of imported carpeting, etc. direct from England and Scotland. You may now buy your carpeting from us "wholesale."

Enquiries Respectfully Solicited

"LA SALLE"

RECREATIONS LTD.
(Theatre Seating and Carpet Division)
S. A. LECHTZIER, Pres.
945 Granville St. - Vancouver, B.C.

Vancouver News

JACK DROY

THE Lulu Theatre at Richmond, B.C., closed by the fire marshall for breach of fire regulations in December was reopened recently . . . Mr. Harold Warren of three theatres in the Alberni district of Vancouver Island was a visitor to film row . . . Toni Bowman, Odeon-Plaza cashier is the mother of an eight-pound boy. She was replaced at the Plaza by Grace Trailing, formerly at the Circle . . . Two members of 20th-Fox staff merged this week when Tommy Backus, film inspector, married Joyce Gamman, steno . . . Julia Kolbeins, Studio cashier, resigned to await a visit from the stork. She was succeeded by Evelyn Miotto . . . Lillian Wren, Strand cashier, also resigned for the same happy reason and was replaced in the box-office by her sister . . . Hugh Kavanaugh, Eagle-Lion shipper promoted to booker, will replace Dave Souter, who resigned. Ken Anderson, Paramount shipper, succeeds Kavanaugh at Eagle-Lion, and will be replaced at Paramount by Keith Watley, former reviser. Gay Johnstone, Paradise theatre secretary, moved into her new home in the South Vancouver district.

* * *

Larry Bearg, Famous Players' Western division manager is in town on his semi-annual visit . . . Jimmy Davie, RKO manager is happy at the business being racked up by the Outlaw, now making a second round of B.C. theatres. It broke the house record on a ten day run at the Cinema, Vancouver . . . Charlie Ramage, MGM manager is now getting letters from exhibitors from B. C. exhibitors who are happy with his MGM pictures — which is something new for exchange managers! . . . . Paul Gauthier owner of the Rex Theatre in Quesnel in the B.C. interior flew in by air to hospitalize his son who was badly hurt in an automobile accident at Quesnel.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
Highway 301 (W.B.) and Bandit Queen.
EGLINTON-VICTORIA
Elizabeth of Ladymead (E-L) Technicolor with Anna Neagle.
IMPERIAL
Second Week. Caged (W.B.) with Eleanor Parker and Agnes Moorhead.
UPTOWN
Two Weeks with Love (MGM) Technicolor with Jane Powell and Ricardo Montalban.
ODEON-CARLTON
Second Week. So Long at the Fair (E-L) with Jean Simmons and Dirk Bogarde.
INTERNATIONAL CINEMA
Second Week, Mary of Scotland (RKO) with Katharine Hepburn and Fredric March.
TOWNE CINEMA
Fourth Week. The Dancing Years (IFD) Technicolor.
UNIVERSITY-NORTOWN
Storm Warning (W.B.) with Ginger Rogers and Ronald Reagan.
SHEA'S
Second Week. Dallas (W.B.) Technicolor with Gary Cooper and Ruth Roman.
LOEW'S
Kim (MGM) Technicolor with Errol Flynn and Dean Stockwell.
HYLAND
Second Week. The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness.

WINNIPEG

CAPITOL
Kim (MGM) Technicolor with Errol Flynn and Dean Stockwell.
GAIETY
Night Train to Munich (20th-Fox) and Farewell to Yesterday (20th-Fox).
LYCEUM
Rio Grande (E-U) with John Wayne and Maureen O'Hara.
MET
Edge of Doom (RKO) with Dana Andrews and Farley Granger.
ODEON
Second Week. The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness.
GARRICK
Double Crossbones (E-U) Technicolor with Donald O'Connor and Helena Carter.

SAINT JOHN

PARAMOUNT
Kim (MGM) Technicolor with Errol Flynn and Dean Stockwell.
CAPITOL
Mad Wednesday (RKO) and Double Deal.
STRAND
Kansas Raiders (E-U) and Down Memory Lane.

VANCOUVER

CAPITOL
Joan of Arc (RKO) Technicolor with Ingrid Bergman and Jose Ferrer.
PLAZA-FRASER
Under the Gun (E-U) and Square Dance Jubilee (Card.).
HASTINGS
Hit Parade of 1951 (E-U) with John Carroll and Marie McDonald.
ORPHEUM
At War with the Army (Para.) with Dean Martin and Jerry Lewis.
STRAND
Bonnie Prince Charlie (E-L) Technicolor with David Niven.
VOGUE
The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness.
STUDIO
A Song to Remember (Col.) Technicolor with Paul Muni, Merle Oberon and Cornel Wilde.

CALGARY

CAPITOL
September Affair (Para.) with Joan Fontaine and Joseph Cotten.
PALACE
The Breaking Point (W.B.) with John Garfield.
GRAND
Woman on Pier 13 (E-U) and Champagne for Caesar (UA).
STRAND
Mad Wednesday (RKO) with Harold Lloyd.

MONTREAL

CAPITOL
West Point Story (WB) with James Cagney and Virginia Mayo.
IMPERIAL
Dial 1119 (MGM) with Marshall Thompson and Virginia Field.
LOEW'S
Second Week. I'll Get By (20th-Fox) Technicolor with June Haver and William Lundigan.
PALACE
The Glass Menagerie (WB) with Jane Wyman and Kirk Douglas.
PRINCESS
Branded (Para.) Technicolor with Alan Ladd and Mona Freeman.

Maritime News

By A. L. FAIRWEATHER

Seymour Miller was married on January 30th to Miss Ethel Garson, niece of A.I. Garson. Mr. Miller started to work for United Artists in Aug. 1943 and was transferred to Saint John as a booker in Aug. 1945, where he has recently been appointed branch manager. Former branch manager Lou Michaelson has taken over the branch managership of International and Cardinal Films in Saint John.

The new booker for UA in Saint John is Bill Campbell, who has been shipper at the Saint John Branch for eight years.

* * *

Visiting Saint John are Charles Chaplin of United Artists who is always welcomed by his old friends in the city, and Frank Fisher of Eagle Lion-Monogram Pictures of Canada Ltd.

* * *

The Film Industry has added two civic officials to its list of mayors in the Maritimes. The latest additions are Charles E. Staples of the Queen Theatre, St. Stephen, N.B., who was recently elected mayor of that Border town, and Bruce C. Yeo of Montague and Souris, Prince Edward Island, who is a veteran in the theatre business. Other theatre mayors in the Maritimes are Archie Mason of the Capitol, Springhill, N.S., and Joe Le Blanc of the Capitol, Shediac, N.B., both re-elected for several terms.

* * *

Mrs. E. D. Nesbett of the Star Theatre, Edmunston, N.B., was a visitor in Saint John last week.

Capital Story

BILL McLAUGHLIN

DON WATTS, popular young manager of the Rideau Theatre, has again spent a sojourn in Ottawa Civic Hospital through the recurrence of a former ailment. His many friends in and out of show business are pulling for him to have a speedy recovery.

* * *

Somerset Maugham's Trio did outstanding business on its second week at the Glebe Theatre and it was then held over for a third week by Manager Jack Gibson.

* * *

Gordon Beavis staged Fashions In Revue with beautiful local models displaying the latest in Spring styles in conjunction with the first showings of Arthur Rank's The Woman In Question. As an added attraction the short subject Dollar Dope was shown on the same program and this especially had plenty of local interest since it showed the making of Canadian banknotes and was filmed at two local banknote firms.

Paramount Sets Release of 11 Pictures—March to July

Paramount will release eleven films during the period of March through July, five of which are in Technicolor, according to A. W. Schwalberg, President of Paramount Films Distributing Corporation.

This announcement followed closely on top-level meetings held at the home-office in New York, during which time Y. Frank Freeman, head of Paramount Studio, outlined the pictures completed and ready for release as well as those in production and scheduled for 1952 release.

On the basis of these discussions, Barney Balaban, President of Paramount Pictures Corporation, stated that the company was in its best product position of its 38-year history, and that the announced objective of a 50 per cent increase in product will be met.

The five-months' schedule is as follows:

March: The Redhead and the Cowboy, starring Glenn Ford, Rhonda Fleming and Edmond O'Brien; Charles Brackett's The Mating Season, starring Gene Tierney, John Lund, Thelma Ritter and Miriam Hopkins; Samson and Delilah (general release) a Cecil B. DeMille Technicolor production, starring Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury and Henry Wilcoxon; and Molly (formerly The Goldbergs) starring Gertrude Berg and members of the television show cast.

April: Quebec, starring John Barrymore, Jr., Corinne Calvet, Patrick Knowles, Barbara Rush and Nikki Duval—a Technicolor production; and The Lemon Drop Kid, starring Bob Hope and Marilyn Maxwell with Lloyd Nolan, Jane Darwell, Fred Clark and Andrea King.

May: Appointment With Danger (formerly United States Mail) starring Alan Ladd with Jan Sterling, Phyllis Calvert, David Wolfe and Jack Webb, and The Last Outpost, a William Pine-William Thomas Technicolor production, starring Ronald Reagan and Rhonda Fleming.

June: Dear Brat, latest of the Wilkins Family films, starring Mona Freeman, Edward Arnold, Mary Philips, Billy De Wolfe and Lyle Bettger; and Passage West, a William Pine-William Thomas Technicolor production, starring John Payne, Dennis O'Keefe and Arleen Whelan with Frank Faylen, Mary Anderson and Peter Hanson.

July: Billy Wilder's Ace In The Hole, starring Kirk Douglas and Jan Sterling with Robert Arthur, Porter Hall, Richard Benedict and John Berkes; and Warpath, a Nat Holt Technicolor production, starring Edmond O'Brien, Dean Jagger, Forrest Tucker and Polly Bergen, with Harry Carey, Jr., and Wallace Ford.

Acccording to the Hollywood Reporter, The Steel Helmet, the Lippert production about the Korean war, may hit a gross of $2,000,000. The Steel Helmet will be released in Canada by Cardinal Films.

And Next, Japan

The Digest has received a letter from Corporal Raymond Tullis with the American Army somewhere in Japan requesting information about Digest subscription rates.

Fridolin On Broadway

(Continued from Page 10)

contributions to Arts and Letters and to the stage and screen, have been numerous and notable.

Forgive me if my Canadianism provokes me into a sarcastic remark when I state, we Canadians have always been termed a good dog on which U.S. producers and stars have tried out their plays. Our critics have been much more tolerant, our patrons much more generous in respect to stars and plays, many of them through the years, which have had neither the talent nor the merit which Fridolin and Ti-Coq have. To the N.Y. critic who headed his column, "Poor Li'l Rooster," we can with appropriate Victorian censure reply, "We are not amused."

—THE EDITOR.

Views and Reviews

(Continued from Page 2)

of physical infirmity, the area of their appeal may well be extended.

Take Lights Out specifically. In the starring role as a blinded veteran whose disability forces him to re-examine his entire code and set of personal relationships, Arthur Kennedy does a thoroughly competent job. Similarly for the rest of the cast, both professional and documentary. Furthermore, the story of how this boy comes around to adjusting himself is gripping. What then does it matter, whether he was originally blinded or whether he lost all his money in a stock market crash? Basically, none. All that really matters is that the man's life contains a great deal of human interest. Since this is what appeals to all people whereas the specific problem of the blind veteran may not, why not regard it that way and, what is more important, sell it that way? A good picture like this deserves a break like that.

PRODUCTIONOTES

Edmund Goulding has been named to direct Friendly Island, Twentieth Century-Fox Technicolor musical which co-stars William Lundigan, Gloria De Haven, Jane Greer, Mitzi Gaynor and David Wayne. The comedy, which concerns a group of GI's who occupy a remote South Sea Island, will be produced by Fred Kohlmar.

* * *

Elizabeth Taylor, who just completed the starring role with Larry Parks in Love Is Better Than Ever at MGM has been assigned to play Aline in Scaramouche opposite Stewart Granger, who will play a dual role in the Rafael Sabatini adventure story. George Sidney will be the director and Carey Wilson the producer.

* * *

Director Frank McDonald and Kirby Grant, who recently have been collaborating on a screenplay, soon will be at work together again at Monogram. Producer Lindsley Parsons has just set McDonald to direct Grant's new starrer, Yukon Manhunt, in which the star will portray a Royal Northwest Mounted Police corporal on the search of a band of killers.

* * *

Constance Smith, who was signed to a long-term contract by Darryl F. Zanuck following her American film debut in The Mudlark, has been named to the feminine lead opposite Tyrone Power in The House in The Square, which Twentieth Century-Fox will film in England. The 13th Letter, her second picture for Fox, as yet unreleased, brought the young Irish actress star billing.

* * *

Three top stars have been signed for the principal roles in Shane, a film with a western background which will be George Steven's next production at Paramount. Stevens will also direct.

Alan Ladd will play the title role, that of a gunfighter. William Holden will play Starrett, a ranch owner, and Jean Arthur completes the trio in the role of Marian.

* * *

Glenn Ford and Gene Tierney will co-star in The Secret of Convict Lake, crime melodrama of a Western prison break which Twentieth Century-Fox is producing with a cast including Zachary Scott, Ethel Barrymore, Ann Dvorak, Barbara Bates, Richard Hylton, Connie Gilchrist and Cyril Cusack. Ford recently completed his impersonation of Ben Hogan in Follow the Sun.

* * *

Louis Jourdan, Debra Paget and James Roberton Justice have been named to the cast of Anne of the Indies, Technicolor saga of a notorious female pirate in the Caribbean. George Jessel will produce for Twentieth Century-Fox from a script by Philip Dunne.

And add these Banner Year Hits!

THE MUDLARK
Irene Dunne

BIRD OF PARADISE
TECHNICOLOR
Louis Jourdan, Debra Paget
Jeff Chandler

I CAN GET IT FOR YOU WHOLESALE
Susan Hayward,
Dan Dailey, George Sanders

FOLLOW THE SUN
Glenn Ford, Anne Baxter

HALF ANGEL
TECHNICOLOR
Loretta Young, Joseph Cotten

RAWHIDE
Tyrone Power
Susan Hayward

ON THE RIVIERA
TECHNICOLOR
Danny Kaye, Gene Tierney,
Corinne Calvet

From an editorial by Mo Wax in Film Bulletin

"20th CENTURY-FOX won 1950's production honors hands down—and the distribution branch performed a magnificent job in exploiting the great product it had to sell. The program was versatile and wonderful. **There were times during the past year when exhibitors felt that 20th Century-Fox, almost single-handed, was sustaining the industry.** The new season is off to a blazing start with the top war film of the past decade, **"HALLS OF MONTEZUMA"**. On the agenda to follow are such worthy subjects as **"CALL ME MISTER"** (Betty Grable-Dan Dailey), from the smash Broadway musical; **"THE THIRTEENTH LETTER"** (Linda Darnell-Charles Boyer), **"I'D CLIMB THE HIGHEST MOUNTAIN"** (Susan Hayward-William Lundigan), **"THE FROG MEN"** (Richard Widmark-Dana Andrews), **"NO HIGHWAY"** (James Stewart-Marlene Dietrich), **"WILL YOU LOVE ME IN DECEMBER"** (Monty Woolley). The list also includes what promises to be one of the screen's greatest spectacles, **"DAVID AND BATHSHEBA"** (Gregory Peck-Susan Hayward).

The above is enough to suggest that 1951 will be another banner year for 20th Century-Fox."

There's No Business Like 20th Century-Fox Business!